

EXPLORER

DWARF



PAINTING GUIDE

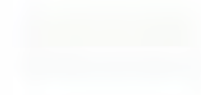
COLOR CHART

Vallejo Model Color:

(VMC) Ice Yellow



(VMC) Cold White



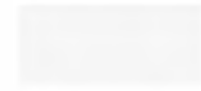
(VMC) German Orange



(VMC) Dark Prussian Blue



(VMC) OffWhite



(VMC) Black



(VMC) Cavalry Brown



Vallejo Game Color:

(VGC) Steel Grey



AK Interactive:

(AK) Yellow



(AK) Amethyst Blue



(AK) Scarlet Red



(AK) Sahara Yellow



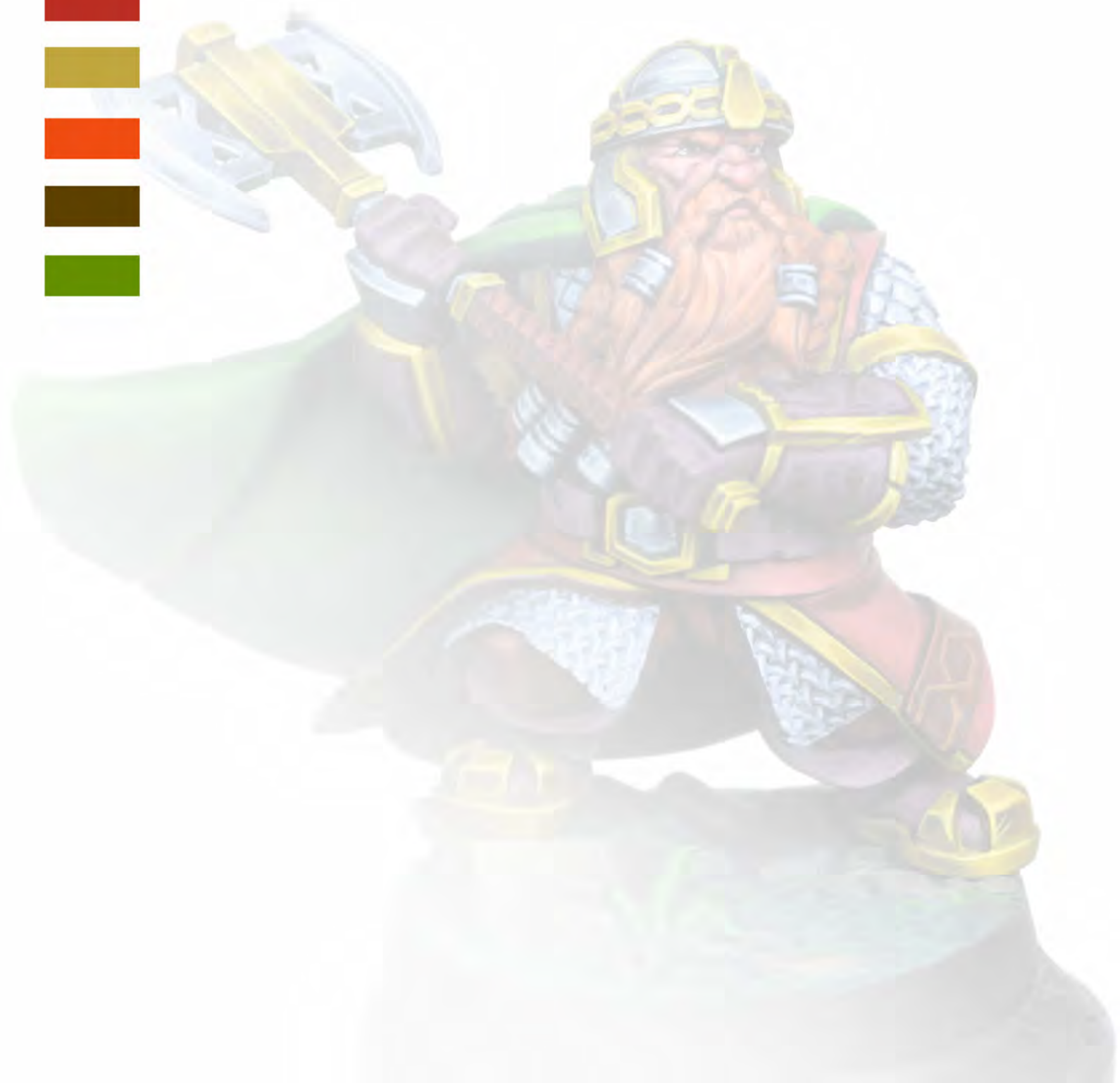
(AK) Orange



(AK) British Khaki



(AK) Light Green



STEP 1

FIRST STEPS

1. The first thing we have to do is prime the figure with a double primer: We apply black to cover everything and then a directional one with white. You can do it with a spray or airbrush, the result is the same. Don't worry about it being perfect at all: as you can see, it doesn't matter.



STEP 2

BASE COLOR



1. What we do now is apply the base colors. But not in the usual way. As you can see, what we do is apply the base color, light and shadow in blocks. They're blocks, they don't have to be merged together. They have to be homogeneous and follow the volume, representing the 3 light values of each area, so you can use slightly diluted paint and quickly cover each part.

We have marked the different blocks with numbers. In some areas that are more shaded you can even put only two blocks; and the same if they're in areas very exposed to light: You can do without a very deep shadow or reduce it to a very small space. And, of course, later you can refine certain areas. This block execution is called a color block sketch and is a quick way to see an advanced figure as a whole without having to invest a lot of time. This way, you'll be able to discover errors in interpretation before investing time in downgrading areas that may later be misinterpreted. We'll work on the face next, so we just give it a dark base with Cavalry Brown (VMC). Then we'll see why. And the same with the leather, we work it through the textures, so we give a base of Cavalry Brown (VMC) and Black (VMC); you'll also see it later. We break down the colors for each part here, although as I always say, colors are colors: learn to work with them, understand them and "see" them. For example, separate two colors that you're going to mix, and gradually add one on top of the other to modify it, don't mix them all at once. This way you'll get the color you want because the adjustments are small and easy to interpret. And it's always easier to control a light color than a dark one, which is more powerful and will quickly change the mixture, even if you add a small amount.



STEP 3

BASE COLOR



1. Cape:

Light Green (AK) and Cavalry Brown (VMC) for light + Dark Prussian Blue (VMC) for the base + Dark Prussian Blue and Black (VMC) for the shadow

NMM Steel:

Steel Grey (VGC) and OffWhite (VMC) for light Steel Grey (VGC) for the medium tone + Black (VMC) for the shadow

NMM Golden:

British Khaki (AK) and Sahara Yellow (AK) for light

British Khaki (AK) for the base

British Khaki (AK) and Black (VMC) for the shadow

Beard:

Cavalry Brown (VMC) and Orange (AK) for the base Cavalry Brown (VMC) for the shadow

Face:

German Orange (VMC)

Cavalry Brown (VMC) OffWhite (VMC) Scarlet Red (AK)



STEP 4

FACE



First of all, it's important to understand that, as a redhead, we cannot have an "orange" face, or it will be confused with the tones of the beard.

Therefore, starting from a brownish red, we add colors that maintain the "pink" tone of the skin. This is why we avoid Ice Yellow (VMC), Sunny Skin Tone (VMC), etc., because they're yellow or orange colors, after all.

1. First light, adding German Orange (VMC) to the base of Cavalry Brown. We cover practically everything, leaving only the lower part of the cheeks, nose, between the eyebrows and supraorbital in the eyes.

2. We add more German Orange (VMC) and reduce the highlights in the upper part of the cheek, fins and tip of the nose, upper eyelid ...

3. More German Orange (VMC), already greatly reduced.

4. 4, 5 and 6: We add a little OffWhite (VMC) to the mix to generate final highlights. In addition, we recover a little light in some areas that have been very dark, such as under the cheek (AK). We also apply Scarlet Red (AK) glazes on the nose, to redden it. They're very watery glazes, so that they create a certain filter of transparency over the volume that we have already interpreted.



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STEP 5

EYES

Regarding the eyes, it's easier to explain my method for painting them in these simple steps, where we almost completely eliminate the need to have an infallible hand. Everything is based on the fact that it's easier to go from the inside to the outside than to try to paint very small things without going out.

1. We paint the white of the eye, without using pure white. We use OffWhite (VMC). We can get out. It doesn't matter. We don't have to stay inside the eye. That's the good part.
2. Around the white of the eye, we have to outline the border in black. But, since we don't care about getting out, we paint around it black. Of course, if you don't go too far, the better, but as I already said, it won't matter. Pay attention to the position of the brush, from here it's easier to correct than if we had to draw the fine line directly, right?
3. What goes around the eye? The skin, the eyelids. We paint them a medium tone, correcting the black to leave it as a fine line, or as fine as possible.
4. Paint a small black dot first. Don't try to draw the contours of the iris. It's easier to expand the dot, since once the two points are placed, we can correct the deviation by expanding in one direction or another. In addition, it's easier to leave the appropriate size and position this way than if we try to get the contour of the iris right the first time.
5. Under the lower eyelid (which is always a little darker) we have the cheek, which is light. And the same for the lower eyelid. So, again, we take advantage of going outwards to leave the lower eyelid in shadow and illuminate the rest.
6. Here, if you're brave, you can add a pure white glow on one side of the iris, or even 2 of different sizes. And continue working on the skin ...



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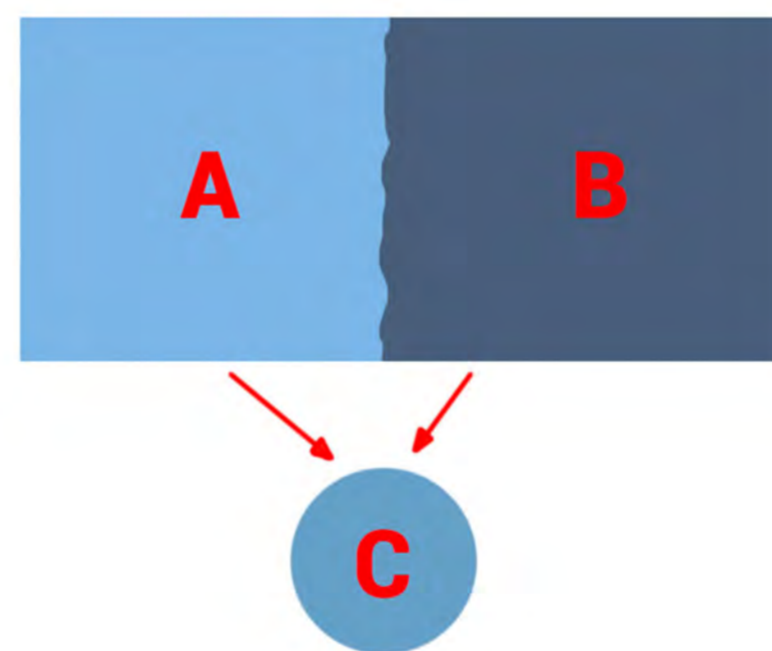
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STEP 6

METAL



In these photos, we pre-fade the color blocks of the greys. This first blend is very simple and is based on the following: If we have two blocks, with colors A and B, we mix them together to obtain something intermediate to both, a color C, and we apply it to the cut. Sometimes we can generate a slightly lighter color C, if we want to gain light, and other times a little darker if we want to lose luminosity. This is how we correct possible errors in the initial step of the blocks. At this point it doesn't have to be perfect, but the process to polish it's the same later. This phase is done by diluting the paint a little, around 50-60%, for reference. You can also see who in the axe we add another secondary reflection: an area of weaker light within another of shadow, in this case with an intermediate tone (1). In some areas you can perceive a slight yellow tone of the shine, like on the helmet. This is because sometimes I add a little Ice Yellow (VMC) to the light of the NMM, to better set it as a reflection of the sun.



STEP 7

BEARD AND LEATHER



1. Here you can see how useful and flexible the block system is. We make the decision to make a much brighter and more saturated fabric to make it more attractive: We simply add two more blocks of color (where we had 2, now we have 4). A first light adding Scarlet Red (AK) to the Cavalry Brown (VMC), and a second final light adding Ice Yellow (VMC) to the previous mix. We also add a first light to the beard, adding orange to the base. Remember that we want to differentiate it from the skin, hence the orange.

2. We add more orange to the beard and blend the red fabrics, following the method that I have told you. The 4 blocks are now ... well, they're barely noticeable blocks, and it took us much less time, even though it's a red color, than applying glazes all the time.



STEP 8

BEARD AND GOLD



1. Another light to the beard. If you notice, we concentrate it at the origin under the lip, some points of the mustache and braids, but it's already quite contained. We achieve this last light by adding a little German Orange (VMC) and Ice Yellow (VMC), which, as it's based on an orange base, differs from the skin tone even though it's present in both parts.

2. A couple of general views of the golden elements, where we have merged the blocks. Note that, even in this early phase, the edges are already being outlined. This is very important to achieve credible NMMs, especially at small scale.

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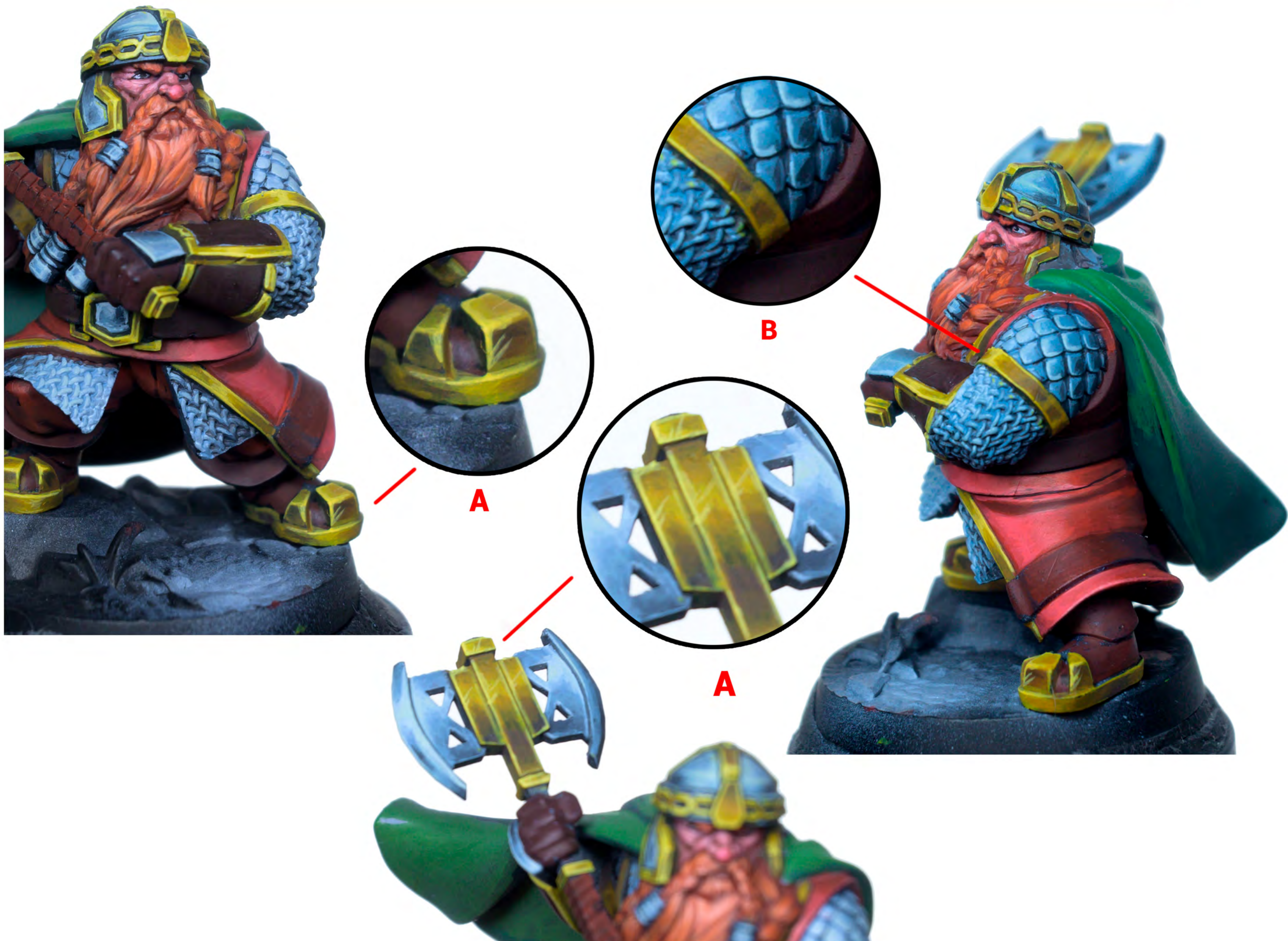
STEP 9

DETAILS



1. We add a little Yellow (AK) to my gold mix, to give it saturation and luminosity. This is a new light, and as you see, we profile with it too. Also, note that in the areas where the brightness is brightest, we extend the light along the edges in a more obvious way, because the light travels and is reflected more on the edges of the materials.

2. Several views of the metals with their last light: Adding Ice Yellow (VMC) we achieve a final shine. With this color we also outline the edges most exposed to light, and we can even add fine lines in certain flat areas (A) to create a comic-style reflection. You can also see how there are secondary reflections in areas such as the arm (B).



STEP 10

LEATHER COLORS



1. Leather colors: Cavalry Brown (VMC) and Black (VMC) for the base shadow + Amethyst Blue (AK) and German Orange (VMC) for the first light + German Orange (VMC) for the second light, with a little Amethyst Blue (AK), just enough to control the tone so that it doesn't become too desaturated.



STEP 11

LEATHER



1. We illuminate the leather through texture work. That's why we concentrate more or less random lines, spots and cuts in the areas exposed to light. The first light covers much of the area and has a more subtle texture (we cover a little more evenly with it).

2. The second light, which you can also repeat to achieve more texture and luminosity (since we always apply paint that is slightly transparent) is more concentrated in the light and outlined areas. The cut lines are thin and less frequent, which is why they're at the same time more visible (as they would be on worn leather).



STEP 12

CAPE



1. We start working on the cape, but we make a small color change: We saturate it a little more. We achieve this by applying less Cavalry Brown (VMC) to the initial Light Green (AK) and replacing the blocks (especially seen in the intermediate zone).

2. With our small correction done, we blend the blocks, using a larger brush, since it's a larger and flatter surface, which will take less time and the result will be better.

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STEP 13

SATURATION



1. We saturate the light areas much more and give them more luminosity at the same time, applying Light Green (AK) as a new light. In this step, since we already have the blocks half faded, we can do it by creating a new block or by applying half glazes (50% water), which will rely on the color below (similar) to blend more easily.

2. We add a little Ice Yellow (VMC) to the Light Green (AK) to generate final highlights and slightly outline some wrinkles. Be careful with this or they may look like cardboard! Only the sharpest ones and we do it subtly, even outlining only part of the edge and leaving the rest unprofiled, so that the shine of the outlining is lost and makes it less aggressive, as you can see in some folds in this photo.

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STEP 14

CONTRAST



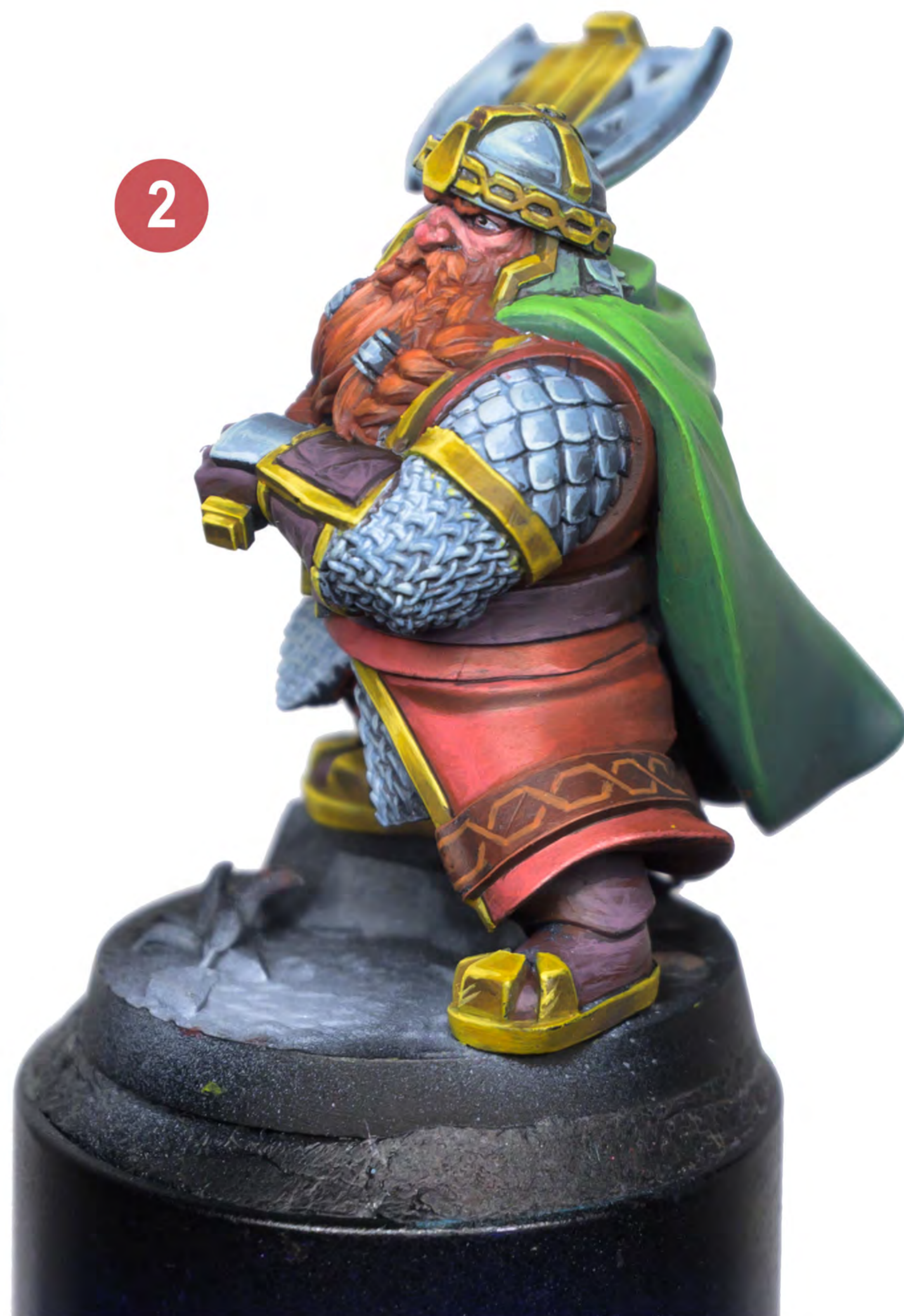
1. Although it's barely visible, we paint the axe underneath with much less contrast (since it barely receives light) but adding Light Green (AK) to the mix of normal colors, generating greenish tones, especially in the "light" areas, as if it reflected the cape. We also do this on the helmet at the back.

2. We draw a border on the leather strip of the fabric. There isn't much trick here: I can only tell you that, before doing it, practice on a piece of paper so that you can automate how you're going to do it. Then, remember that as the area darkens, the border also has to darken, so you can do it as you go or apply some shadow glazes later over the entire surface. Or even both. There's no better or worse here, it depends on you and what is most comfortable for you.

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STEP 15

BASE



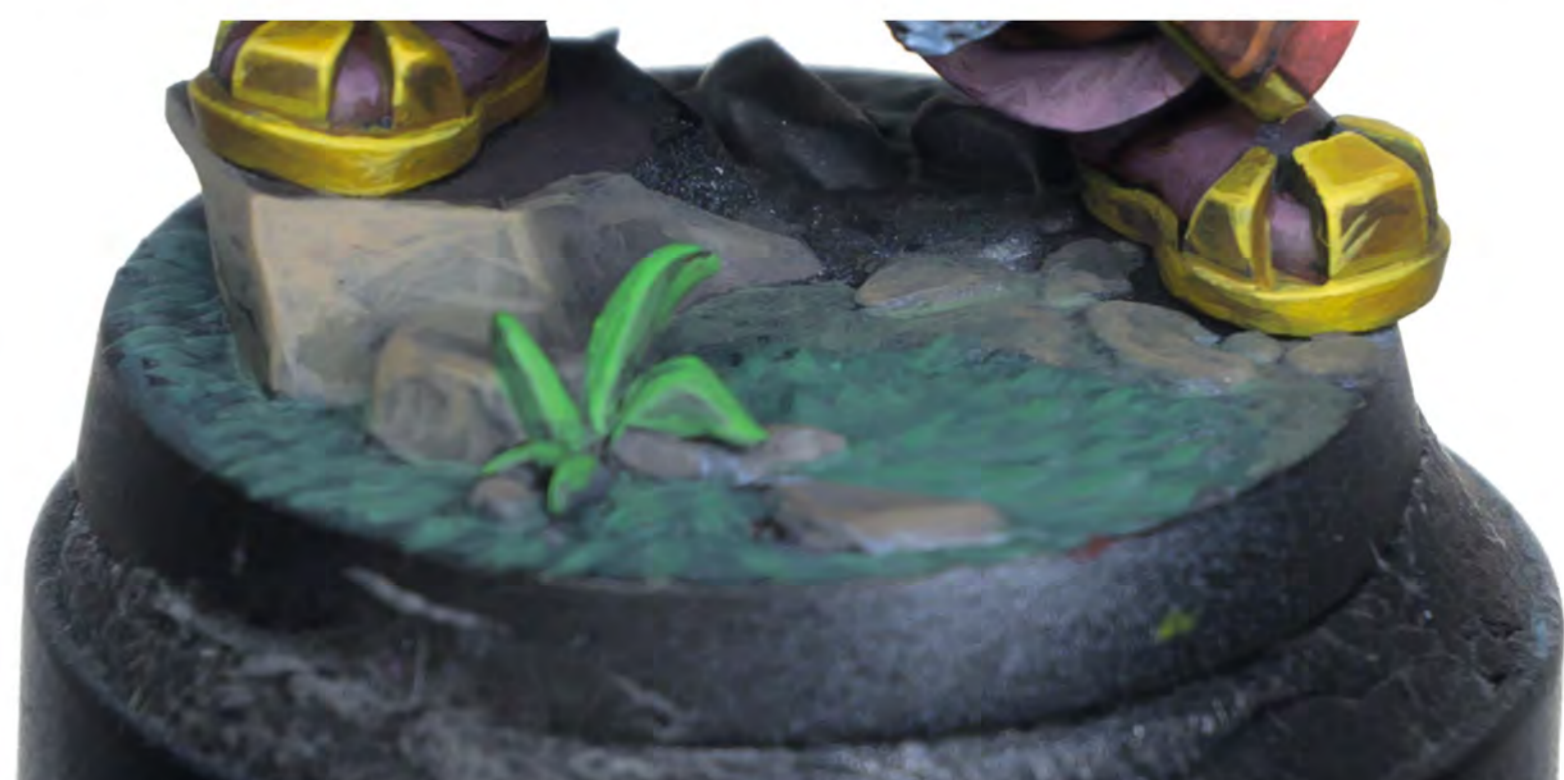
1. I love this part because it shows how easy is to interpret something when the volume is right. The axe handle is a cube, so we paint the top part with Cavalry Brown (VMC) and keep the dark tone on the other plane with Cavalry Brown (VMC) and Black (VMC). Then we add some Scarlet Red (AK) and German Orange (VMC) and apply a single highlight towards the apex. And, with the same color, we outline edges of the other plane. Voilà! The handle is now finished: 2 colors, 2 steps.

2. The base is very simple and, in fact, it's a part that I invite you to paint without paying attention to what colors I use but rather to generate them yourself. We mix colors that we already have on the palette to obtain a very greyish brown for the rock. Basically Amethyst Blue (AK) and Sahara Yellow (AK). Why? Because they're very complementary colors and they were going to generate that type of color. The green is the same as the cape, first a darker base and then using a purer green to rescue the plant and some of the shape on the ground.

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STEP 16

BASE



1. To finish, we add green in some areas of the rocks to simulate moss, and we touch up some elements (some gradient, some outline) to finish it. It's a good idea to review the outlines at the end, as well as add final highlights at some point, especially the NMM, with Cold White (VMC) either pure or mixed with the final gold.

I hope everything is clear, but if something isn't, don't hesitate to ask me on my socials. Enjoy this guide and tag me with your versions following the tutorial!





Basilisk

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